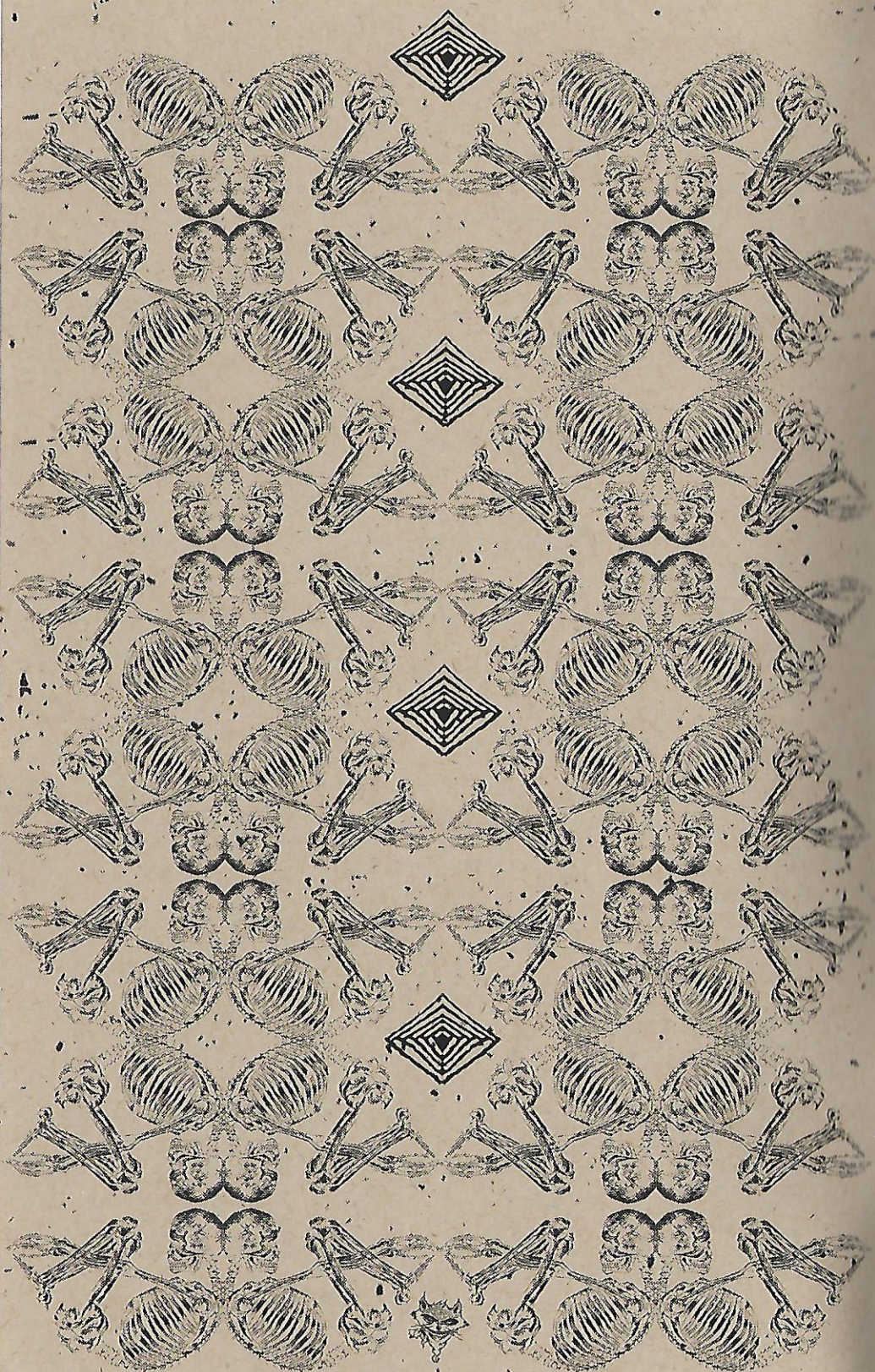


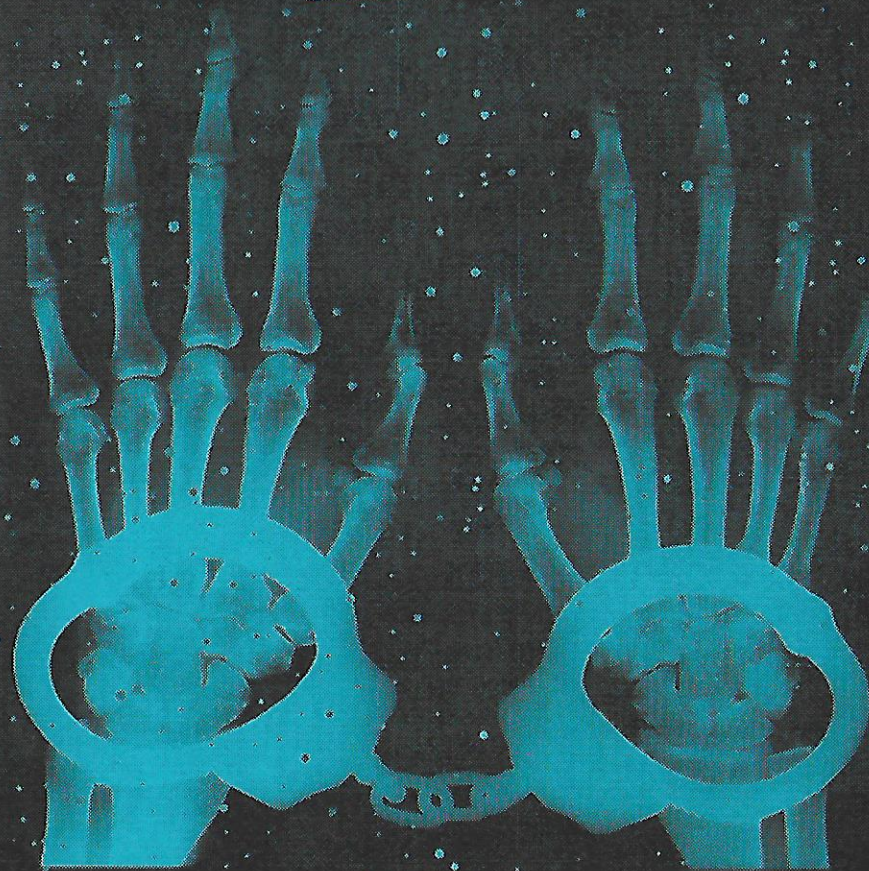
KILL YOUR DELUSIONS





CESCHI & PAT THE BUNNY

SPLIT RECORD



ALL ARTWORK BY: MICHAEL CRIGLER (WWW.MICHAELCRIGLER.COM)



CREDITS

ALL GUITAR, LYRICS VOCALS BY CESCHI RAMOS
RECORDED BY JON CONINE AT HIS HOUSE IN MILFORD, CT
WITH ADDITIONAL HELP FROM VECHEL JAYNES
MIXED & POST-PRODUCED BY RICKOLUS IN HIS SHED
IN JACKSONVILLE, FL

ADDITIONAL RECORDING BY CESCHI RAMOS IN THE MORTON'S
GARAGE STUDIO MADISON, CT & RICKOLUS IN JACKSONVILLE, FL

ALL ARTWORK BY: MICHAELCRIGLER (WWW.MICHAELCRIGLER.COM)

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*(FT PAT THE BUNNY)

PRISON SPORKS

Drums: Opus (*Dead By Wednesday*) **Bass:** Vechel Jaynes (*Lord Fowl*)

DON'T FUCKING STARE AT ME. I AM NOT IN THE MOOD AND JUST SAW SOME KID'S FACE GET MASHED AND BLOODY LIKE IT JUST CAME OUT THE WOMB. THESE POWER STRUCTURES ARE NOT REAL BUT YOU'RE FEELING THAT YOU'RE BETTER THAN ME BECAUSE OF YOUR JOB. YOU'RE CLEANING TOILET BOWLS & PISSY. SHITTY, STATE MADE BOXER SHORTS. LOCKED UP YOU'RE NO BOSS, YOU'RE A SLAVE. THEY WANT US TO BELIEVE THAT SOME OF US ARE GREATER THAN OTHERS IN HERE - BUT IT'S ALL DISTRACTING US FROM THE FACT THAT WE'RE ALL LOWER THAN HUMANS IN THE EYES OF SOCIETY.

TODAY I STRIPPED, SQUATTED AND COUGHED... LIKE YESTERDAY... AND LIFTED MY SCROTUM FOR COPS WHO ANALYZED MY ASSHOLE. WITH THE SHAME OF A SHITTING DOG, I GATHERED SPIT BETWEEN LIPS BUT SWALLOWED IT ALL.

I'D LOVE TO BREAK THEIR FUCKING NOSES BUT I DON'T WANT TO GET SENT BACK TO LEVEL 4.
I'D LOVE TO BREAK THEIR FUCKING NOSES BUT DON'T WANT 30 MORE DAYS INSIDE THIS HELL HOLE.

DON'T FUCKING PLAY WITH ME. I AM NOT IN THE MOOD AND LOST 35 POUNDS BECAUSE I WILL NOT EAT THIS FOOD. READ 40 BOOKS. WROTE 55 POEMS... AND THIS ONE IS ABOUT HOW I MIGHT CRACK YOUR FUCKING HEAD.

ALL OF MY INSIDES ARE ROTTEN.

SURVIVAL (PART 1)

Accordion: Adam Matlock (*An Historic*) **Banjo:** Alex Burnet (*Laundry Day / Proud Flesh*)
Trumpet: Pat Dalton (*Proud Flesh*) **Cello:** David Moss (*The Blue Hit*)

THIS LIFE IS A GANGSTER - WILL TAKE IT ALL FROM YOU SO FAST. THIS WORLD IS A GANGSTER - WILL FUCK YOU, THEN KILL YOU, THEN LAUGH. OH THE BELOW FROZEN WIND HAS TURNED BONE TO ICICLE AND I'VE SEEN SUCH PRETTY FACES GROW BLUE, BLOATED AND COLD.

I'LL MISS YOU COME SPRING TIME. WHEN THOSE EMOTIONS REAPPEAR AND I OVER ANALYZE EVERY REASON WHY YOU'RE NOT HERE. THOUGH IT'S HOPELESS TRYING TO FIGHT AGAINST INVINCIBLE STRENGTH, I'M A HALF WIT SWINGING PUNCHES AT THE VISAGE OF DEATH.

NO ANSWERS. NO ANSWERS COME. STILL WE MUST TRY. TRY TO SURVIVE.

BLACK & WHITE + RED ALL OVER

Accordion: Adam Matlock (*An Historic*) **Banjo:** Alex Burnet (*Laundry Day / Proud Flesh*)
Drum & Backing harmonies: RickoLus

I AM A PRODUCT OF CATHOLIC SCHOOL RULER BEATINGS, SUSPENSIONS AND FOOLISH CHEATING. IF I MENTION THE ASCENSION OF CHRIST IN A SENTENCE I'M PROBABLY KIDDING. THIS IS A SONG ABOUT CONFRONTING MY DEMONS AND LEADING THEM BACK INTO UNDEVELOPED REGIONS OF MY BRAIN SO THE SEQUENCES STOP REPEATING.

ON THE PHONE ABUELA TELLS ME, 'DIOS TE BENDIGA'. BUT I FEEL LIKE GOD TOOK BACK HIS BLESSINGS EVER SINCE THE MOMENT I STARTED BREATHING AND SEEING. THE LACK OF VALIDITY SURROUNDING ALL THIS MYTHOLOGY FED TO ME. FUCK IT. EVEN IF I WANTED TO BELIEVE I COULD NEVER MAKE A FALSE GOD INTO MY CENTERPIECE.

WHEN I WAS AN ALTER BOY I SAW FATHER PAT DRINKING WINE OUT OF BOTTLES IN THE BACK. I SAW THAT FUCKER BROTHER RICH GET FIRED FOR TOUCHING LITTLE KIDS DURING AFTER SCHOOL CLASS... AND WHEN I HEARD THAT FATHER CONRAD DIED OF AIDS IN 1990 I STARTED REALIZING THAT I COULDN'T TRUST MY CHURCH ENTIRELY.

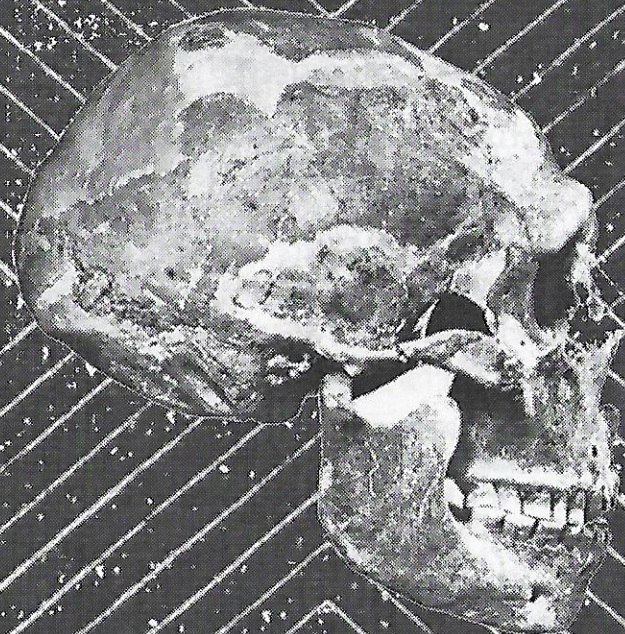
'MOTHER SUPERIOR JUMPED THE GUN'. IN THE NAME OF THE FATHER, THE HOLY GHOST AND THE SO. I PRESENT A TOAST TO THE NUNS. FALLING IN BAD JOKES LIKE THAT ONE: 'WHAT'S BLACK AND WHITE AND RED ALL OVER?' HOPE IS ALL DONE.

GOD HELPS THOSE WHO HELP THEMSELVES. GOD HELPS THOSE WITH ALL THE WEALTH. BUT GOD NEVER HELPED ME IN MY GOD DAMN LIFE. SO I GOTTA GET UP OFF THE SHELF. AND I GOTTA DO IT FAST BEFORE THE PAST. CATCHES UP TO ME. SUCKING ME BACK IN IT'S TRAP. I ALWAYS WANTED TO BELIEVE IN A BEAUTIFUL HEAVEN. BUT THE HISTORY OF MY RELIGION MADE IT COMPLETELY IRRELEVANT.

SHOUT TO THE MISSIONARIES RAPING THE WOMEN. ENSLAVING THE MEN.
SHOUT OUT TO ANIMALS BURIED. APPARENTLY THEY NEVER GOT TO HEAVEN.

AND A FINAL SHOUT OUT GOES TO THE POPES. AND PRIESTS AND THE BISHOPS ABUSING THEIR POWER.
EVERYBODY KNOWS REAL GANGSTERS ROCK ROBES AND MITRE CROWNS.

'MOTHER SUPERIOR JUMPED THE GUN'. IN THE NAME OF THE FATHER, THE HOLY GHOST AND THE SON. I PRESENT A TOAST TO THE NUNS. FALLING IN BAD JOKES LIKE THAT ONE: 'WHAT'S BLACK AND WHITE AND RED ALL OVER?' HOPE IS ALL DONE. (IT'S ALL GUNS)



GALAPAGOS (FOR THE FISH)

Melodica & Piano: Max Heath (*Child Actor*) Violin & Viola: Ben Dean (*Caravan of Thieves*)

ALL OF THE SEAGULLS PECKING AT YOUR FACE, ARE BRIGHT WHITE ANGELS TAKING YOU AWAY.
AND LIKE THE BREAD YOU ONCE TOSSED THEM TO TASTE, YOU'VE CRUMBLED INTO TINY SHAPES TODAY.

HOPE THEY FLY TO GALAPAGOS, AND DROP YOUR REMAINS IN PARADISE. SOMEWHERE WARMER THAN
CONNECTICUT. SOMEWHERE WHERE THE GAS IS HALF THE PRICE.

I'VE BEEN STRUGGLING TO RECALL WHAT YOUR FACE LOOKED LIKE BEFORE, YOU DOVE HEAD FIRST INTO LIGHT
HOUSE BEACH, WITH A SUIT AND TIE STILL ON. BEFORE THE BUBBLES FILLED YOUR CHEST, STRANGLING THOSE
LUNGS ASLEEP, BY WRAPPING THEM IN PLANKTON BLANKETS, TILL THE SALT WATER TURNED SWEET.

I WANT TO REMEMBER YOU AS YOU WERE. NO HOLES IN CHEEKS FROM CRUSTACEANS PIERCING THROUGH THEM
I LIKED IT WHEN YOUR BRAIN WAS STILL IN YOUR SKULL, WHEN YOUR SKIN WASN'T COLD OR BLUE
AS THE OCEAN.

HOPE THEY FLY TO ANTARCTICA, AND DROP YOUR REMAINS IN BLOCKS OF ICE. SOMEWHERE COLDER THAN
CONNECTICUT. SOMEWHERE WHERE THE GAS IS HALF THE PRICE.

WHEN YOU DRIFTED ONTO SHORE WE THOUGHT WE'D SEEN A GHOST, OR SOME SORT OF BLOATED SEAL
DRAPED IN A SEAWEED COAT. BUT AS THE PELICANS TOOK CHUNKS FROM YOUR EYE SOCKETS
WE PRAYED OUT LOUD IN HOPES THAT LIMBO EXISTED - IF ONLY FOR TODAY.

I WANT TO REMEMBER YOU AS YOU WERE, NOT SOME DEBRIS FLOATING ALONG THE SEAWALL.
NOT MOTIONLESS, FLUNG ACROSS THE ROCKY SHORE. I WANT YOU BACK, BREATHING AND SELFISH AS EVER.



ALL DOGS GO TO HEAVEN

Banjo: Alex Burnet (Laundry Day / Proud Flesh)

WE WILL SHOOT THE FAMILY DOG IN THE BACKYARD, AND THEN TELL THE KIDS WE DROPPED IT OFF DOWN AT THE DAIRY FARM. SCREAMING FROM THE FOREST SOUNDS LIKE 50 BABIES BEING MURDERED. IN ITALIAN HORROR FILMS ABOUT BABY MURDERS.

PRETTY ALL BLACK FISHER CAT SING SONGS OF RAGE. BECAUSE THE WORLD IS DARK AND UNFAIR
AND YOU HAVEN'T FOUND A MATE.

WHILE YOU CRY IN SYNC WITH CROWS AT 6, I'M BORED & FORCED TO THINK ABOUT THE CYCLE OF LIFE
AND ALL THAT BULLSHIT.

WHEN IT'S QUIET I'M FORCED TO THINK ABOUT MYSELF, SO I'M SPEAKING THROUGH THE SILENCE TO NOBODY ELSE.

PRETTY BLACK FISHER CAT, CONVINCE ME THAT IT WILL BE ALRIGHT, THEN CLAW MY FACE OFF, SO I WON'T
HAVE TO WASH IT TONIGHT. YEAH, CLAW MY FACE OFF SO I WON'T HAVE TO WEAR IT TONIGHT.

I'VE BECOME WHAT I'VE HATED MOST TOO MANY TIMES TO COUNT.
IF I CAN'T TRUST MYSELF THEN I WON'T TRUST A SOUL.

ANIMALS BITING CHUNKS OF EACH OTHERS' FLESH, ALL RESIDE INSIDE MY MIND BEFORE I SETTLE DOWN
TO REST. THERE'S IMAGES OF PEOPLE BITING MY NECK, SLICING MY CHEST, WHILE SIMMERING MY MEAT IN
FRYPANS FOR BREAKFAST.

WITH MY DICK AND BALLS AND GUTS GROUND UP & STUFFED INTO A SAUSAGE WRAPPER, GRILLED TO A SHADE
OF SEATTLE GRAY, SURROUNDED BY THEIR LAUGHTER, I CAN'T TRUST MYSELF SO I WON'T TRUST A SOUL.

IF THEY EAT ME I WILL HAUNT THEM FOREVER. COME BACK IN VIRUS FORM OR AS PARASITIC WORM.
INTESTINES OF ALL MY ENEMIES WILL BLEED. THEN THEY'LL REGRET THE DAY THEY EVER FUCKED WITH ME.

WE WERE BROKE AND FED THE HAMSTER TO THE DOG. WE WERE BROKE AGAIN AND CUT THE DOG'S TAIL OFF.
MADE SOME DOG TAIL SOUP WITH MUSTARD PACKETS FROM 711. OH LITTLE JIMMY... ALL DOGS GO TO HEAVEN.

NO - DON'T CRY JIMMY.
ALL DOGS GO TO HEAVEN.

SURVIVAL (PART 2)

Accordion: Adam Matlock (An Historic) Cello: David Moss (The Blue Hit) Piano: Max Heath

I WOULD LOVE TO LIVE, IN A WORLD THAT COULD FORGIVE ME. WASH AWAY THESE SINS. HELP MY
SKIN GROW BACK AND FIX ME. INSTEAD I'M LEFT CHARGING AGAINST, A WORLD THAT'S ALWAYS TRY-
ING TO KILL ME. SURVIVAL IS IMPERMANENT, IN A WORLD SO GRAY AND DARK AND GRIZZLY.

EVERY SINGLE BREATH I TAKE, IS JUST, ANOTHER PUNCH, IN A FIGHT AGAINST, MY OWN DUMB DEATH.
A BATTLE ILL LOSE IN THE END.

BUT I'LL WANDER AROUND TILL THEN. ILL SING THESE SONGS UNTIL IT TAKES ME, INTO THE BLACK
OBLIVION. BACK INTO THE DARKNESS THAT MADE ME.

\$TITCHES\$ UNPLUGGED

written & played by Ceschi Ramos & Pat The Bunny
backing vocal harmonies: RickoLus

CESCHI: I'LL SPEND THIS LIFETIME FIGHTING SOMETHING, EVEN IF I HAVE NO IDEA WHAT I WANT TO PROVE.
KEEP WASTING ALL YOUR PRECIOUS MOMENTS. WORKING HARD TO NOT WORK AT ALL - JUST FOR A
FANTASY, EVEN IF EVERY GOAL IS IMPOSSIBLE AND EVEN IF FREEDOM'S NOT FEASIBLE, I'LL BRAKE THESE
BONES HOPING TO FIND IT.

THERE'S NO LOGIC HERE.
IT IS WILD. IT IS GRIMY.

PAT / CESCHI / PEPE: FIGHT LIKE HELL! WHETHER IN PRISON OR WITH YOUR DYING BREATH, 'DON'T
SNITCH AND DON'T TELL. FIGHT LIKE HELL! FIGHT LIKE HELL! FIGHT LIKE HELL!

PAT: BE REALISTIC, KILL YOUR DELUSIONS. GROW UP. VOTE. GET MARRIED. BUY LIFE INSURANCE.
WITHOUT ILLUSIONS THERE'S NO DREAMING - ONLY SENSORY INPUT & SMUG SELF ASSURANCE
LIKE MANY OF US CAN LET GO OF THE FEELING THAT COMMON DECENCY MIGHT LEAD US ALL STRAIGHT
INTO PRISON OR TO DEATH. LIKE ANYBODY ELSE IN THE WORLD HAS A BETTER WASTE OF BREATH.
'YOU BETTER HAVE MY MONEY WHEN I COME TO COLLECT' - \$TITCHES



CREDITS

ALL GUITAR, LYRICS VOCALS BY PAT THE BUNNY
ACCORDION BY ADAM MATLOCK
BANJO BY ALEX BURNET

VIOLIN & VIOLA ON "THE HAND YOU REACH OUT IS EMPTY, AS IS MINE" BY BEN DEAN
ADDITIONAL GUITAR ON "I DON'T KNOW" BY CESCHI

PAT THE BUNNY B

① ANARCHY OF THE DIRT

② THE HAND YOU REACH OUT
IS EMPTY, AS IS MINE

③ TEENAGE ANARCHIST

④ I DON'T KNOW

⑤ THE CLUB HITS OF TODAY
WILL BE THE SHOW TUNES
OF TOMMORROW

⑥ THIS CITY IS KILLING ME
*(FT. CESCHI)

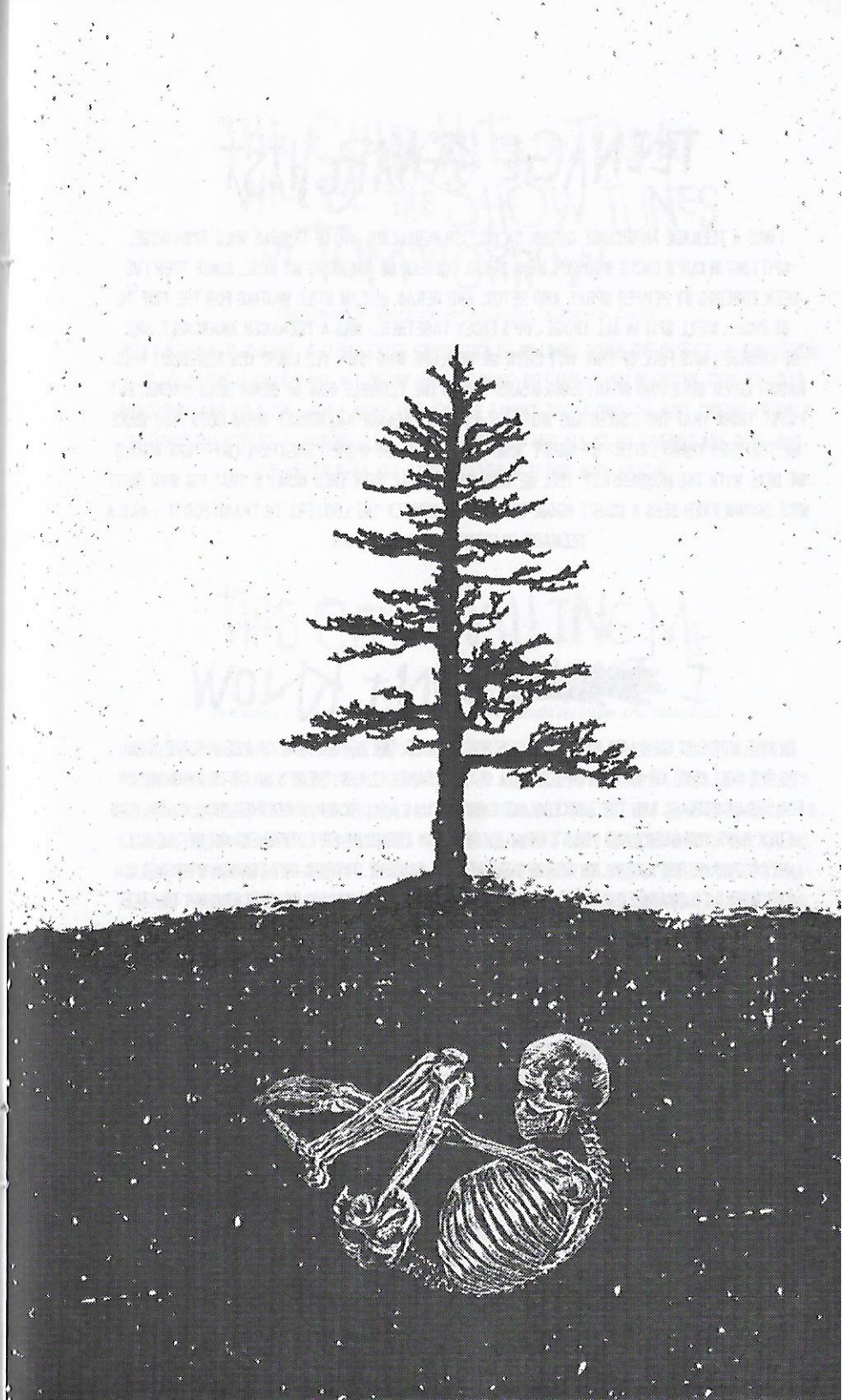
ANARCHY OF THE DIRT

(aka Kropotkin's Grave)

I GOT SOBER LIKE A MAN DROWNING, LIKE A FISH BREATHING, LIKE DRACULA SUNBATHING, IN A PLACE WHERE THE GROUND ITSELF WILL STAB YOU, THE LAND ITSELF WILL CUT YOU, IT WILL KILL YOU IF IT'S ABLE. I ARRIVED SO CERTAIN I WAS READY, BUT NOWADAYS I THINK THERE IS NO HURRY TO RETURN TO THE ANARCHISM OF THE WORMS. WITHOUT GOD OR MASTER THERE, SIX FEET UNDERNEATH THE EARTH, THE ANARCHY OF DIRT. I KEEP LIVING LIKE A CROSSED WIRE, LIKE SABOTAGE, LIKE A LOCK GLUED SHUT. THE ONES LIKE US SEEK EACH OTHER LIKE A BRICK FINDS GLASS, LIKE A FASCIST MEETS A GRAVE, LIKE SHARKS TO BLOOD. WE GATHER WHAT WE CAN OF SHATTERED SELVES AND FACE EACH OTHER: I'LL LET THE DARKNESS SPEAK FOR ME WHEN MY BONES WON'T LISTEN, UNTIL I RETURN TO THE ANARCHISM OF THE WORMS. WITHOUT GOD OR MASTER THERE, SIX FEET UNDERNEATH THE EARTH, THE ANARCHY OF DIRT. I SLEEP AT NIGHT LIKE A FLAMING TIRE, LIKE CITY TRAFFIC BLOCKED, LIKE BOTTLES AT POLICE. I WAKE UP AND TELL MYSELF: 'LIVE LIKE YOU MEAN IT.' I'M NOT SURE THE STAKES I PLAY, BUT THEY'RE WORTH EVERYTHING TO ME. AND I KNOW THAT YOU'RE ALWAYS TIRED, COMRADE, JUST HOLD ON A BIT LONGER AND I PROMISE THAT WE'LL SLEEP WHEN WE RETURN TO THE COMMUNISM OF THE WORMS. WITHOUT GOD OR MASTER THERE, SIX FEET UNDERNEATH THE EARTH, THE COMMUNE OF THE DIRT.

THE HAND YOU REACH OUT IS EMPTY, AS IS MINE

AND FOR ONCE, THE WHOLE TRUTH IT WAS CLEAR: EVERYTHING'S NEW AND THERE'S NO TURNING BACK. SO I'LL SEEK NO COMFORT, AND SHELTER NO FEAR. WHERE THEY PLANT ORCHARDS, I'LL REAP BARREN LAND. EGALITARIANS WITH EMPTY HANDS: IS IT JUSTICE TO SPLIT UP THE DUST? WE ARE DAMNED AND WE'LL NEVER EARN BREAD, SO WE SHALL STEAL EVERYTHING THAT WE MUST. SHOW ME PEACE AND I'LL RUN FROM THAT HELL. I'LL HEAD UP THE MOUNTAIN, AND NEVER COME BACK. SHOW ME UTOPIA--I'LL CALL IT A JAIL. WE'LL PICK UP THE PIECES TO SNAP THEM IN HALF. WE'RE EGALITARIANS WITH EMPTY HANDS. IS THIS JUSTICE, DIVIDING THE SAND? WE ARE DAMNED, AND WE'LL NEVER EARN TRUST, AND SO WE'LL BETRAY EVERYTHING THAT WE CAN. AND SO WE'LL BETRAY EVERYTHING THAT WE CAN. AND SO WE'LL BETRAY EVERYTHING THAT WE MUST.



TEENAGE ANARCHIST

I WAS A TEENAGE ANARCHIST, DRUNK ON SELFISH REBELLION AND OF COURSE WILD IRISH ROSE, SPITTING IN COP'S FACES WHO CUT ME A BREAK INSTEAD OF BREAKING MY NOSE. SINCE THEN I'VE BEEN SOBERED BY PEPPER SPRAY, AND DETOX, AND REHAB, BUT I'M STILL WAITING FOR THE TIME TO BE RIGHT. WE'LL SPIT IN ALL THOSE COP'S FACES TOGETHER. I WAS A TEENAGER ANARCHIST, AND OF COURSE I WAS FULL OF SHIT. BUT SHOW ME SOMEONE WHO ISN'T. I'LL SHOW YOU SOMEBODY WHO HASN'T LIVED. BELIEVING IN ANYTHING MEANS TAKING THE TERRIBLE RISK OF BEING DEAD WRONG, BUT I STILL THINK THAT THE STAKES ARE WORTH IT. I WAS A TEENAGE ANARCHIST. WHAT DOES THAT MAKE ME THIRTEEN YEARS LATER? WE DIDN'T "WIN," BUT THAT'S THE WRONG QUESTION, LIKE: "HOW WOULD WE DEAL WITH THE MURDERERS?" TELL ME, HOW DO WE DEAL WITH THEM NOW? IF THAT PIG WHO SHOT MIKE BROWN EVER SEES A COURT ROOM, YOU'LL HAVE MOSTLY THE LOOTERS TO THANK FOR IT. I WAS A TEENAGE ANARCHIST, AND I STILL AM.

I ~~DON'T~~ DON'T KNOW

I'M NOT WORKING ON A LIST OF WHO'S NAUGHTY OR NICE. THE REVOLUTION, OR THE INSURRECTION, OR THE COLLAPSE, OR WHATEVER YOU CALL IT ISN'T SANTA CLAUS. THERE'S NO GIFTS STACKING UP FOR THE RIGHTEOUS, AND THE WICKED HAVE ENOUGH COAL. HELL, IT'S MAKING THEM RICH. WHERE THE FUCK HAVE YOU BEEN? AND I DON'T COME TO SPEAK IN TERMS OF EFFECTIVENESS OR EFFICIENCY. ANY GOALS WORTH HAVING, NO ONE IS SURE HOW TO ACHIEVE. THERE'S NOT ENOUGH WINDOWS IN THE WORLD TO SMASH TO CHANGE THE WORLD, BUT MAYBE ONE WOULD BE JUST ENOUGH TO TAKE BACK A LITTLE DIGNITY. I DON'T KNOW, HELL I DON'T KNOW HOW TO DO THIS RIGHT. I'LL TURN THIRTY SNAPPING STRINGS LIKE I'VE NEVER HELD A GUITAR IN MY LIFE. I DON'T KNOW, NO I DON'T KNOW IF IT'S WRONG OR RIGHT. I COULD LEAVE BEHIND EVERYONE I LOVE TO JUST DRIVE ALL NIGHT. AND I STAYED AWAKE ALL NIGHT LISTING EVERY SINGLE MISS WE'RE IN. SOMETIMES I CAN'T SEE A DAMN THING IN THIS WORLD BUT RAZOR WIRE. AND IF SINGING CHANGED A THING, THEY'D MAKE IT ILLEGAL. SOMETIMES I DON'T WANNA BREATHE ANYTHING BUT FIRE. AND ANYONE CAN BREAK A WINDOW. CAN YOU REPLACE ONE? MOTHERFUCKER. I'M NOT ALL TALK, JUST 95 PERCENT. THERE'S NOT ENOUGH SPRAY PAINT IN THE WORLD TO LIST ALL OUR GRIEVANCES, BUT MAYBE I COULD WRITE JUST ONE ON THE WALK TO PAY THE RENT. I DON'T KNOW, HELL I DON'T KNOW HOW TO DO THIS RIGHT. I'LL TURN THIRTY SNAPPING STRINGS LIKE I'VE NEVER HELD A GUITAR IN MY LIFE. I DON'T KNOW, NO I DON'T KNOW IF IT'S WRONG OR RIGHT. I COULD LEAVE BEHIND EVERYTHING I KNOW AND JUST DRIVE ALL NIGHT.

THE CLUB HITS OF TODAY WILL BE THE SHOW TUNES OF TOMMORROW

(Ramshackle Glory cover) featuring RickoLus - piano

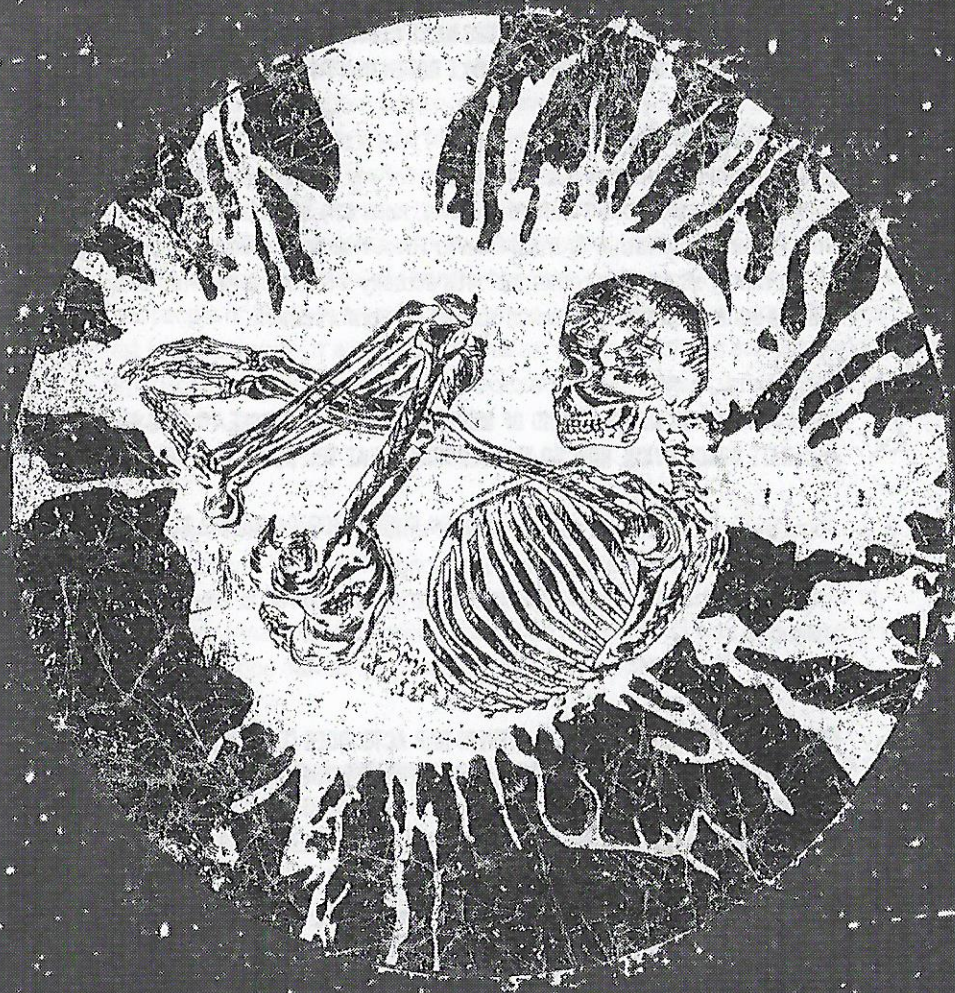
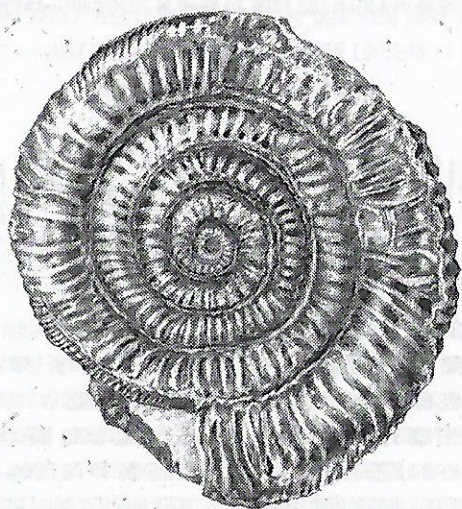
I DON'T WORK FOR JUSTICE. IF IT DID EXIST, I WOULDN'T BE WALKING DOWN THE STREET TO WHERE YOU LIVE. MY HOUSE IS CHAOS AND ALL OF MY MONEY'S GONE, BUT I'VE NEVER BEEN THE TYPE TO GRAB SOMETHING AND HOLD ON. I DON'T WORK FOR JUSTICE. I DON'T GIVE A SHIT. I'M JUST TRYING TO WALK ON DOWN THE STREET TO WHERE I LIVE. MY LIFE IS CHAOS AND ALL OF MY FRIENDS ARE GONE, BUT I'VE NEVER BEEN THE TYPE TO KEEP IN TOUCH WITH ANYONE.

THIS CITY IS KILLING ME *(FT. CESCHI)

(Featuring Ceschi and additional backing vocals by Pepe and RickoLus)

NAH NAH NAH. (PAT) TERMITES ARE EATING MY HOME, AND SQUIRRELS LAUGH AT ME THROUGH THE WALLS. I HATE TO ADMIT IT, BUT MOST DAYS I WAKE UP AND FOLLOW THE LAWS. I USED TO DREAM MY BELIEFS WOULD LEAD ME ONTO BARRICADES WITH MOLOTOVS, BUT MOSTLY THEY LEAD ME STRAIGHT TO A LINE AT THE POST OFFICE TO SEND ZINES TO SOMEONE BEHIND BARS. (CESCHI) THIS CITY IS KILLING ME. I'M PRETTY SURE NEW HAVEN PD WANTS ALL OF MY FRIENDS TO GO DOWN. I WALK DOWN TO WHALEY AND THINK OF MY FELLOW FELONS SLEEPING ON OVERCROWDED ROOM GROUNDS. MY GIRLFRIEND CAN'T HANDLE THE LIFE THAT I LEAD (AMBER IS THE MOST SUPPORTIVE, AWESOME PARTNER I COULD EVER ASK FOR AND I EMBARRASSINGLY TAKE BACK THIS LYRIC. AMBER: THANK YOU FOR STICKING BY ME THROUGH PRISON & BULLSHIT.) SO I'LL WANDER AROUND THIS COUNTRY, SLEEP ON COUCHES, PLAY SHOWS FOR TWENTY KIDS, HOPING THEY'LL HOUSE ME. NAH NAH NAH. (PAT) SOME JUST TALK A GOOD GAME-I CAN'T EVEN DO THAT. SOME JUST WANT TO LOOK COOL--I DON'T EVEN WEAR BLACK. SOME JUST WANT AN EXCUSE FOR CRIME AND DESTRUCTION. I'M TOO AFRAID TO SHOPLIFT, BECAUSE LAST TIME I GOT BUSTED. (CESCHI) I CAN PROMISE YOU THIS, OFFICER SMITH: YOU DON'T NEED TO PISS-TEST ME OR RE-ARREST ME. I'M JUST PLAYING THESE SHOWS, I'M A LAW-ABIDING CITIZEN. PLEASE GIVE ME MY LICENSE BACK. I NO LONGER SELL CRACK. I'M JUST 33, RAPPING, BROKE, TRYING MY HARDEST TO COPE ON THE ROAD. ALMOST ALL OF MY HOMIES KNOW THAT. NAH NAH NAH.





CESCHI

Q: WHAT ARE THE ORIGINS OF YOU USING THE NAME CESCHI (PRONOUNCED CHESS-KEY) AND WHY THE UNUSUAL SPELLING (MANY PEOPLE OFTEN DON'T KNOW HOW TO PRONOUNCE IT)?

A: My mother nicknamed me Ceschi when I was a baby. Though my full name is Julio Francesco Ramos, Ceschi is short for my middle name and is spelled in the Italian style (soft C before a vowel, hard Ch) My mother is Italian from New Haven & my father is from Puerto Rico. I've been called Ceschi by my whole family since I can remember. It's actually a lot more rare for people to call me Julio unless they're some sort of law enforcement.

Q: WHEN PEOPLE ASK ME WHAT KIND OF MUSIC YOU PLAY, I STRUGGLE TO GIVE AN ACCURATE DESCRIPTION. HOW DO YOU DESCRIBE WHAT YOU DO OR PERFORM?

A: Some people call it folk rap. I've sort of embraced that term but it's not fully accurate either. I'm really just a singer-songwriter, multi-instrumentalist who dabbles in various genres & has messed around with rap & beat making since childhood.

Q: YOU OFTEN TOUR/PERFORM WITH (OTHER) RAP ACTS. DOES IT EVER GET COMPLICATED TO FIND A BALANCE WHEN YOU'RE THE ONLY PERSON USING AN ACOUSTIC GUITAR ON STAGE AT A RAP SHOW?

A: Most rap audiences seem to appreciate the shift in sound. When you're watching 5 acts with heavy beats my hope is that it's kind of refreshing to hear an acoustic guitar thrown in there. I notice the exact opposite effect when playing mostly acoustic shows - beats help switch up the energy. Some audiences have definitely been disinterested though. I've opened for more popular rap acts whose fans completely walked away as soon as they saw the acoustic guitar. I guess I understand their hesitation. Never trust a man with a guitar. Right?

Q: YOU SPENT SOME TIME IN PRISON A COUPLE OF YEARS AGO. CAN YOU TALK SOME ABOUT HOW THIS HAS AFFECTED YOU AS A PERSON?

A: Prison forces you to analyze your surroundings in a different way. After you've lived in a place where each day is made up of a series of strictly enforced rules, extreme regulation & schedules within small shared spaces, you start seeing the outside world in those terms. I became a lot more aware of the everyday rules & restrictions we accept regularly as members of society. When I got out of prison I felt intense paranoia. I felt judgmental staring & became even more aware of the heavy police presence in New Haven. When I got out I'm pretty sure police were still trying to find dirt on me, intercepting mail, were possibly behind the mysterious theft-less car break-ins where papers were strewn around and nothing else was touched. Imprisonment taught me to respect everyone who shares space with me but also taught me to be very aware of what's happening around me constantly. In an odd way it made me hopeful to see people of all types treating each other with respect even under the harshest circumstances. It also made me realize the speed of our every day world. Imprisonment taught me that it is necessary to slow down sometimes as well. Slow down, breath and then analyze.

Q: HOW HAS PRISON AFFECTED YOUR MUSIC?

A: I tend to write songs about my life experiences. Prison became a part of my experience. Analysis of my own prison time has made its way into many lyrics on Broken Bone ballads and this new split album with Pat.

Q: AS LONG AS I'VE KNOWN YOU, YOU'VE EXPRESSED A DISLIKE OF PRISONS AND COPS EXISTING. HAS DOING TIME IN PRISON EXPANDED THOSE IDEAS. OR GIVEN YOU A BETTER COMPREHENSION OF THEM? IF SO, CAN YOU EXPLAIN?

A: Since childhood I've always had issues with authority - from the nun who pulled down my pants and spanked me during recess at age 6 to the priest who I pushed onto playground cement at age 11 to the biology teacher I hurled a chair at when I was 13. I've just always had issues with people forcing me to do something that didn't make sense to me. I don't know why. From the moment doctors pull us away from our mothers and fingerprint us at birth - we are forced to live within societal regulations. We inherit all of these created "truths" - within that unquestioned spectacle. That's something I'm aware of. I cannot see police as anything other than henchmen, enforcers of rules set up by the state - →

- and since I've always had issues with those rules I cannot respect police. Anyone who takes a police job thinking they will help people is delusional. This idea of authority also permeates through society on smaller levels. People placed in (even seemingly insignificant) positions of power over others will feel entitlement & take advantage of that power. It could be a Mac Donald's manager or a correctional officer. Prison made me even more aware of layers of power within that particular microcosm. My song "prison sporks" is really talking about internal power dynamics amongst inmates and how ridiculous it is that people who are essentially powerless societal outcasts are seeking power over others behind bars. Some of those power trees were purposely built into the correctional system - in the way that they hand out 75 cent per hour jobs to develop "snitch bonds" with certain inmates & make some feel superiority over others. Incarceration also brought me to think a lot more about the origins of this type of punishment and about its universal acceptance in modern civilization. Why is this particular form of punishment necessary for a society to run properly? How is capitalism directly linked to the creation & perpetuation of these institutions? How are prisons in the United States used to further oppress already marginalized groups of people and retain power for those in charge? I guess I don't have real answers or even far better comprehension on these topics but I'm left with a lot more questions.

Q: YOU USE THE TERM 'FIGHT IN SOLIDARITY' ON YOUR LATEST FULL LENGTH. I ALWAYS FOUND THAT TO BE A CONFUSING STATEMENT ANYTIME I'VE HEARD IT AND QUESTION IF IT IS EVEN POSSIBLE TO 'FIGHT IN SOLIDARITY' WITH PEOPLE WHO ARE NOT DIRECTLY CONNECTED TO YOU. CAN YOU EXPLAIN WHAT THAT PHRASE MEANS TO YOU AND HOW IT A COULD ACTUALLY PLAY OUT?

A: Ok to clarify & give a little context the verse goes :
"Back when I was ten, sang Fuck the Police. 20 years later - know exactly what that means. They made it a sin to believe in equality. Called it criminal to fight in solidarity." It's a simple & almost vague lyric and I can totally understand how it can be misconstrued, but I'm referring to general questions of authority & our US Government's long history of breaking up any movement that poses a threat to capitalism (here and abroad). Historically - groups organizing to oppose capitalism have called for some form of equal rights and have been shut down, criminalized, arrested, executed etc. So, I'm not directly speaking about personally fighting in solidarity with anyone - I'm speaking about the criminalization of anti-establishment movements throughout American history. To further clarify - state powers have historically criminalized mass groups of like-minded people working toward common goals. Hope that makes a little more sense.

Q: DO YOU MAKE ANY OTHER KIND OF ART BESIDES MUSIC?

A: When I was around 16, 17 I was so deep into writing graffiti that it was almost more important to me than music. That also lead me to multimedia and film-making in the years to follow. But friends got arrested...I got arrested for other shit and music became the safer & more focused outlet. Visual art hasn't been my thing for a while - I just became very focused on writing words and music.

Q: YOUR SONGS SEEM TO OFTEN EXPRESS POLITICAL VISION THROUGH PERSONAL NARRATION (WITHOUT EVER SEEMING OVERT IN THIS PROCESS). IS THIS SOMETHING YOU'RE AWARE OF AND INTENTIONALLY WORK ON AS YOU WRITE OR DOES IT JUST HAPPEN NATURALLY?

A: Politics invade our day to day lives. I tend to write about my life experiences & the human condition. Dealing with politics & social issues is something that I don't believe can be completely ignored when trying to make honest music about living. Lots of a people say "keep politics out of music" - to me that's as ridiculous as telling an artist "don't talk about death or love". It just feels natural for me to refer to political ideas even when a song may not set out to be overtly political. That's probably why my songs don't usually seem like political diatribes - they're just simple explorations & questions about that bizarre topic of human existence.

Q: SOMETIMES YOU PLAY WITH A FULL BAND OR DJ. OTHER TIMES YOU'RE SOLO. WITH JUST A GUITAR OR BEATS FROM A COMPUTER. DO YOU HAVE A FAVORITE WAY OF PERFORMING?

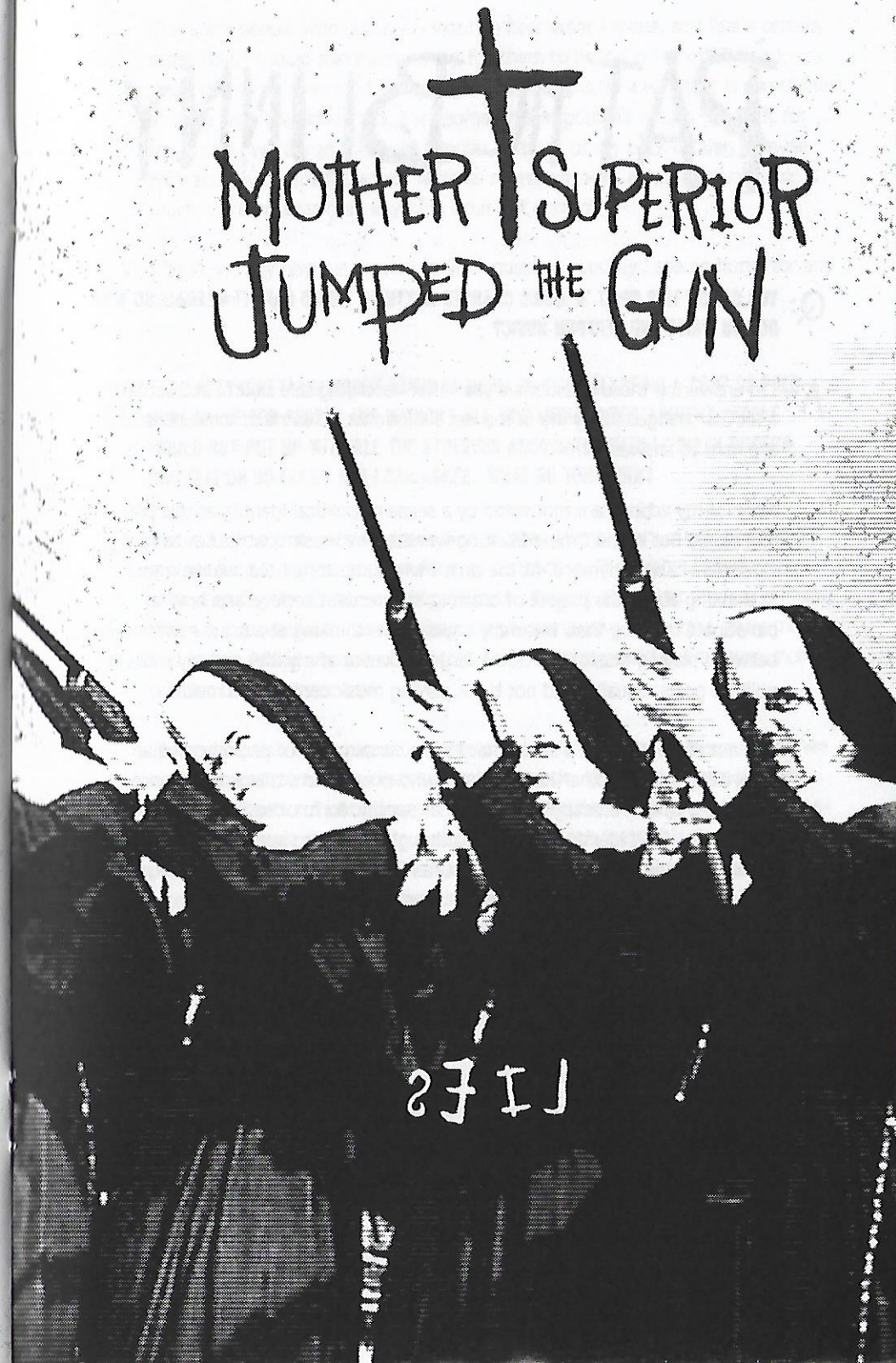
A: No. All of those methods of performing have their own pluses and minuses. When it's just me alone or with a DJ we can make new sets every night and experiment more with song choices - sometimes that's all it takes to really translate a song properly. Also - playing solo is obviously a lot easier to do financially - so that's a huge part of why I haven't done more band work. With a band it tends to be more rehearsed - so we have to plan some sort of set in advance. When it works well - interaction with other musicians on stage is one of the best feelings. My goal is to do more band work in the future and tour with a band next year.

Q: I REMEMBER ONCE YOU PERFORMED FOR TWELVE PEOPLE IN MY LIVING ROOM. IT WAS ONE OF MY FAVORITE PERFORMANCES BY YOU. YOU ALSO PLAY IN CLUBS, BARS, AND SOMETIMES GIANT EVENTS LIKE WARPED TOUR OR FOR 50,000 PLUS PEOPLE IN A STADIUM (IN ANOTHER COUNTRY). WHY DO YOU STILL PLAY SUCH INTIMATE SHOWS WHEN MANY MUSICIANS WOULD OPT FOR THE LARGER EVENTS IF THEY HAD THE OPPORTUNITY? DO YOU EVER FIND IT DIFFICULT TO NAVIGATE PERFORMING IN SUCH DIFFERENT ENVIRONMENTS?

A: If it were up to me all the shows would be in small spaces where people are actually paying attention & really want to be there. I do play larger shows occasionally but, in my experience, a lot of those shows tend to draw a crowd that is not there to experience live music at all - they seem to be there to be part of a party, a fashion show or just to move along with the pack. One of my favorite things about being a musician is having the ability to connect with people in a live setting. It feels mutually therapeutic to connect with an audience. It's a lot more feasible to reach every person in a room if there are only 12.

Q: WHAT DO YOU THINK OF MICHAEL CRIGLER?

A: I was first introduced to Crigler by our mutual friend Tom of Cars & Trains. Michael is one of those rare artists that seems to know exactly how to represent a musician's ideas by just listening. He's a person who's really in tune with nature & I really appreciate his aesthetic choices. When I knew the songs and focused on overall themes of the split album with Pat it made a lot of sense to have Michael interpret that. This is an album about survival, dirt, death, freedom, imprisonment, equality, dreaming up what's seemingly impossible. Pat's anarchy of dirt song sums up a lot of those ideas. Michael's art beautifully represents it.



PAT THE BUNNY

Q: YOU SAY ON THIS SPLIT 'IF MUSIC CHANGED ANYTHING THEY'D MAKE IT ILLEGAL' SO WHY DO YOU WRITE AND PERFORM MUSIC?

A: I'm answering these questions a year after recording this album, and actually a lot has changed in my life in the last six months, so some of these questions are hard to answer.

None of my actions are motivated by a sense of political identity at this point, so I would not spend time evaluating whether my music contributes to radical social change anymore. At the time I wrote the song I did involve myself in thinking about the project of creating an anarchist society, and how to participate in doing that. Naturally I spent time thinking about the relationship between playing music (one of the largest focuses of my life) and my sense of political goals. Usually I did not think playing music contributed much.

I do not currently have a sense that I am a certain type of person called an "anarchist" (or any other kind of "ist") who does certain things to advance something called "anarchy" (or any other specific form of social life). Even six months ago I did identify with that, although I had long been on the pessimist or nihilist-leaning side of the anarchist family tree, so the extent to which I believed in anarchy as a realizable goal was highly variable.

All this is to say that the sentiment of the song does not really fit with my life anymore. Music obviously does impact the world it is played in, just not necessarily in the ways I would have liked when I thought the important thing was to create anarchy.

As far as the "why," my relationship to music is frankly mysterious to me. I am not certain at all about why I have written and performed music for so much of my life. I am not certain at all that I will continue to do it now.

There are people who genuinely want to hear what I make, so I feel a certain sense that I should make something for them to hear. On the other hand, there is a sense in which I am trying to be authentic in a way that is sometimes at odds with the notion that I am some kind of populist who is "doing it for the fans." I've retired the most popular sections of my back catalog because they actively contradict what I want to represent now, although that music is much more popular than anything I put out currently.

I don't see any obvious answer to your question. Luckily I see no hurry for any resolution.

Q: TED KACZYNSKI TALKS ABOUT MUSIC (& MEDIA IN GENERAL) BEING A SORT OF PRESSURE VALVE FOR PEOPLE AND WITHOUT ALL THIS MEDIA ENTERTAINMENT PEOPLE WOULD NOT PUT UP WITH ALL THE STRESSES ASSOCIATED WITH LIVING IN MODERN CIVILIZATION SO EASILY AND I CAN AGREE. WHAT DO YOU THINK?

A: I would agree that seeking distraction is often at the heart of our problems, and media is the most popular form of distraction. But without media, the same impulse would take a different form. If you believe that modern civilization is too stressful to handle without a pressure valve, then take away media and people would use something else. Maybe drugs would just be even more popular than they are now.

The assumption in your question seems to be that civilization is something we would do best to escape, destroy, avoid, or undo. We could discuss how to define "civilization," but I'd wager that any definition we arrive at is not something that people are going to give up. Certainly it's inevitable that at some point the form of civilization we have now is going to decline; maybe we have a different idea of the time frame on which this is likely to happen. But for the moment, civilization is the condition I am operating in, and I don't think any plan of action based on somehow destroying it has anything to do with reality.

The more interesting component of your question to me hinges on this impulse to seek a pressure valve. Addressing that impulse, on any scale, would be extremely valuable. That's much harder to talk about with politics, but I also think it's closer to the root of our troubles. Once I start really looking at it, it gets much subtler than drugs and television. It's my visceral aversion to the person who sits next to me at the bus stop. It's talking to myself in my head all the time. It's every time I turn away from anything. If you took away every political and social restraint but left that basic impulse intact, I don't think I would be any closer to being free than I am now. So that seems worth emphasizing.

Q: DO YOU THINK MUSIC HAD (AND CONTINUES TO HAVE) MORE POWER AND/OR MEANING IN NON-CIVILIZED CULTURES?...COULD IT ACCOMPLISH MORE WHEN OUTSIDE OF CAPITALISM/CIVILIZATION AND IF SO WHAT?

A: This makes me think about a couple of things. One is the change created by the very notion of secular music. The widespread development of non-sacred music is probably fairly recent, historically speaking. Traditional folk music traditions we are aware of now can trace their history for centuries, which is old by modern standards, but remember that our species has been around for hundreds of thousands of years. In the grand scheme of things, that's all very new.

For much of our time on earth, music was probably used primarily or exclusively for spiritual and religious ceremonial purposes. In a culture that makes musical performance a sacred act there will obviously be more power ascribed to it than in a culture that uses music mostly as entertainment.

Another factor in diluting the impact is the pure quantity of music that results from recording technology. There's so much music available so easily to so many people today that it can't possibly have as much as impact as it would in a society where you could only hear music that was being performed live in front of you. Music in that kind of culture can't be treated so casually, as something in the background. It's a special event, and would hold power for that reason.

Q: HAS CREATING MUSIC AND YOUR RELATIONSHIP TO IT CHANGED SINCE YOU BECAME SOBER: CAN YOU EXPLAIN IF YES?

A: Yes, it has definitely changed. The biggest thing is that I can do it again. Just before I got sober I often couldn't make it to my shows anymore because I was dope sick all the time. I was writing a lot less. The last album I did as Wingnut Dishwashers Union was supposed to be all new songs. But I couldn't get it together to write enough new songs, so it was only three new ones (the rest were new recordings of old songs).

In terms of process, it's always the same in a certain sense. Sometimes I work on writing, and sometimes when I do I make something that I want to keep. I work on it more often since I've gotten sober, and from my perspective the quality has gotten better (though plenty of people would disagree).

There's also the sense that I am doing something positive with what I create, which is a pretty different sense from what I had before. It's also kind of strange because most of the music I have made since I've been sober has still been really dark. I would characterize it as being largely about survival, kind of forcing your way through. Nonetheless, the response I get from people who listen to the music suggests that it does something positive for them. I suppose it is positive when compared to music that is about dying.

At this point I am interested in making music that isn't just about scraping by. Life should truly be undertaken with a sense of delight.

Q: DRUGS AND ADDICTION HAVE ALWAYS BEEN PRETTY MAJOR THEMES IN YOUR MUSIC DO YOU THINK THEY WILL ALWAYS REMAIN PROMINENT THEMES IN YOUR MUSIC: WHY YES OR NO?

A: Those themes are dropping away over time I think. In the year since we recorded this split, I recorded an EP that doesn't mention drugs or addiction at all. The full length I released this year only has one verse on one song that talks about getting sober. That change is happening quite naturally.

Q: WOULD YOU TELL ME A JOKE?

A: My accountant told me this joke, so you know it's good:
"Arnold Schwarzenegger was invited to a classical music-themed costume party. Everyone was asked to RSVP a few weeks ahead of time with their costume choice, so that nobody would be embarrassed by choosing the same costume as somebody else. Initially Arnold intended to go as his favorite composer, Mozart, but a week before the event he received a response to his RSVP informing him that Mozart had already been reserved by someone else. Selecting his second-choice, Arnold replied to the host with his new selection: 'I'll be Bach!'"

Q: HOW WOULD YOU DESCRIBE YOUR WORLDVIEW OR POLITICAL PHILOSOPHY. IF YOU BELIEVE YOU HAVE ONE?

A: Hold a soft and open heart, above everything. Without one, all is lost anyway.

Q: LIKE MYSELF MANY FOLKS FIND THEIR WAY TO ANARCHY THROUGH PUNK MUSIC/CULTURE. IT OFTEN SEEMS THAT THIS LEADS TO A RATHER NARROW PERSPECTIVE ABOUT ANARCHY THAT DOESN'T STEP OUTSIDE OF PUNK CULTURE AND I FEEL IT CAN BE RATHER LIMITING AND HAVE NEGATIVE EFFECTS. WHAT DO YOU THINK ABOUT THIS SUBJECT?

A: From what I understand there was a pretty low point in the U.S. regarding anarchist activity after the 1930s, so without punk and hippie subcultural influence anarchist ideas may not have survived at all. Perhaps anarchists should thank punk for that reason.

At this point, though, I think punk is more a liability than a benefit to anarchy. Because so many people become aware of anarchy through punk, there's a natural tendency for people to replicate the failings of punk in the anarchist scene, or to create anarchist spaces that will be unfamiliar or alienating to people who don't already have a background in punk. But I don't actually have a horse in this race these days.

Q: YOU USE THE WORD 'COMMUNISM' ON THIS RECORD. CAN YOU DESCRIBE WHAT THAT ACTUALLY MEANS TO YOU?

A: My use of the word "communism" during the time period we recorded this album was drawn from the anarchist anthropologist David Graeber's work. Rather than a total social system, he discusses communism as a particular kind of social relation that coexists alongside others within any society. Whereas exchange relations are based on reciprocity, communist relations are marked by the principle of "from each according to their ability, to each according to their need."

Healthy friendships and family relationships tend towards communism, even in capitalist economies. Stateless societies tend to have a much larger share of social life organized along communist lines, although no society has ever been entirely communist. Even in comparatively communist-leaning societies, some kinds of relations are always exchange-based, or based on the particular logic of precedent that tends to characterize hierarchy. Similarly, even in the most developed capitalist economies it's unusual for parents to bill their children for the cost of raising them.

There's a more in-depth discussion of this in Graeber's book "Debt: The First 5000 Years" for anyone who's interested in having this idea fleshed out more. I suppose I should also clarify explicitly that self-declared Communist governments are not the examples Graeber is referring to when he discusses relatively well-developed forms of communism.

He's discussing the kind of hunter-gatherer and small-scale agricultural communities found in the anthropological record. Communist nations are obviously not based on equal access to resources, they just distribute resources unequally through state policy instead of market forces.

At the time I was writing these songs I used communism to refer to a desire to expand the practice of "from each according to their ability, to each according to their need" in my life and in my society.

At this point I would practice something similar, but never discuss it.

Q: YOU'VE DONE SEVERAL TOURS WITH RAPPERS NOW. WHAT MADE YOU DECIDE TO DO THAT AND WHAT'S IT LIKE TO TOUR WITH RAPPERS VERSE OTHER PUNK BANDS?

A: I wanted to go on tour with Sole because he was making anarchist music but didn't have much experience touring in the kind of punk and radical spaces that I thought would be most receptive to his politics. He sounded burnt out on the tour circuit he was used to and I wanted to show him something new. I toured with Ceschi because we were doing this record together, and because he wanted to tour with me, which was really flattering to me because he's such a good musician.

Sole and Ceschi may not be representative of what it would be like to tour with most rappers. Sole was more excited about the shows than most people in punk bands because he hadn't played those kinds of spaces with that kind of audience as much, but those spaces and audiences really connected with his message. That energy is great to be around.

Ceschi is a lot funnier than most people in punk bands, so I spend a lot of time laughing when I am on the road with him. All punks are serious and hate jokes. Just kidding, but Ceschi actually is funnier than almost anyone.

Q: WHAT DO YOU THINK STITCHES OFFERS THE RAP COMMUNITY?

A: Well you showed me Stitches for the first time when we were making this album. I think we were all under the impression that he was probably for real. Now I am not under that impression.

But at the time I thought he was calling the bluff on some of the major things that commercial rap is marketed on, mainly (1) authenticity (2) violence (3) crime. The basic assumption seems to be that people want rap music made by authentically violent criminals.

I thought Stitches was what it actually looked like when a violent drug dealer made music, the reality being that people didn't think this "real drug dealer" was a very good rapper and didn't take his work very seriously, which implicitly pokes some holes in the overall mystique of the rap industry. As a longtime fan of commercial rap music, that was all interesting to me.

More viscerally, the videos were an excellent combination of genuinely scary and very funny. It doesn't have the same impact when you know it's not real, though.

Q: ARE YOU CURRENTLY INVOLVED WITH ANY RADICAL PROJECTS OUTSIDE OF YOUR MUSIC? IF SO CAN YOU GIVE SOME DETAILS?

A: Twice a month the NYC chapter of a prisoner support organization called Anarchist Black Cross coordinates sending out a newsletter to the majority of political prisoners in the United States. The Tucson chapter of Anarchist Black Cross sends out 14 of those newsletters, and I am the individual who prints them out and mails them. I guess I'm not a member of the Tucson Anarchist Black Cross chapter because I'm not an anarchist anymore, but I still like sending people in jail stuff to read so I haven't stopped doing the mailings.

I've gone out once to do desert aid work with a humanitarian organization in the Tucson area called No More Deaths that drops water, clothes, medicine, and food in areas of the desert where a lot of people die crossing the U.S.-Mexico border. At some point I will do some more of that.

Q: WOULD YOU TELL ME ABOUT THE BEST DAY OF YOUR LIFE (EVEN IF IT HASN'T HAPPENED YET)?

A: I was sitting still in the back of the van and trying to keep my awareness on my breath, when I realized without a doubt that life has inherent meaning and value. I'm a little thick-headed, so that was a new realization. I was 28 years old.

Q: WHAT DO YOU THINK OF CESCHI RAMOS?

A: Bring up Ceschi to anyone who knows him, and they will go out of their way to tell you that he's one of the best people they've ever met. That's something I know. Who cares what I think?



CRIGLER

Q: WILDNESS SEEMS TO BE A PROMINENT THEME IN MUCH OF YOUR ARTWORK. CAN YOU EXPLAIN THE RELATIONSHIP WILDNESS HAS WITH THE ART YOU CREATE?

A: Much of my work is inspired by my relationship with nature and birth, death, decay and renewal. Ever since I was a kid I have been in awe of the beauty of this world. Sometimes when I am walking in the woods I will see something so profoundly beautiful that it will make me reconsider being an artist. I can only hope to emulate such beauty that it can bring on tears of joy... My work is also heavily influenced by my indigenous roots and my journey as a healer. I have been practicing and studying as an herbalist, in the Cherokee tradition for the past 8 years.

Q: YOU SPENT SOME TIME WITH THE SANS PEOPLE (AKA BUSHMEN OF NAMIBIA) TO STUDY ART. WHAT WAS THAT LIKE FOR YOU AND HOW DID IT DIFFER FROM STUDYING ART IN SCHOOLS HERE IN THE U.S.?

A: Well actually I wasn't studying art with the Sans, I was studying culture. For as long as I can remember I have been unsatisfied with western culture. I could never understand why people chose to live this way, completely disconnected and unaware... To me it was an illness (I think this is widely agreed upon today). I started studying indigenous cultures and how they lived, I wanted to see what else was out there. I thought, "there has to be another way to live!" In 2007 my partner Lauren and I sold everything we owned and set out on a journey around the world. We spent 2 years working on projects and traveling to over 18 countries. During those travels we stayed with many indigenous peoples, learning about culture, art, medicine, community and living with the earth. Obviously this journey changed my life in a major way. I also found the link that I was searching for, the one thing that all these cultures shared and the very thing that western culture clearly lacked - that was connection, to the earth and community.

Q: HAVE YOU SPENT TIME WITH ANY OTHER TRIBAL AND/OR INDIGENOUS PEOPLES?

A: Yes, I have spent time with many indigenous teachers abroad and here on Turtle Island. I seek out teachers of traditional healing and wisdom keepers.

Q: CAN YOU TELL US SOME ABOUT THE PROCESS OF CREATING THE ART YOU DECIDED TO USE FOR THIS ALBUM?

A: This is the kind of album that you listen to and it's everything you want. The content of the songs on both sides is powerful and honest. I wanted to create something that could match that visually - not an easy task! There is a line in one of Pat's song's that goes "kill your delusions" and I really like that idea. For me those words inspire thoughts of breaking down the walls that we have created around ourselves. The idea that everyone's reality is shaped by their perspective. If we are capable of shattering those walls of limited perspective then we are capable of great change. If we all learned to do this we'd be living in a very different world! There are lot of skulls throughout the art too, for me this was a way of expressing the human experience of death, decay and renewal. I believe that when we drastically change our perspective we become a completely new being, capable of completely new experiences. In that way our old self dies. That's more of a philosophical concept, but this can be translated physically too. For example, when a person who has cancer is enlightened with a new perspective on life and healing, then suddenly they become free of cancer. This phenomenon can not be explained by western medicine and it's sometimes referred to "spontaneous recovery", but most indigenous shamans would say that cancer is just as much a spiritual illness as it is a physical one.

Q: YOU TOLD ME ONCE YOU WERE PART CHEROKEE AND I READ THAT YOU ARE A DIRECT DESCENDANT OF CHIEF POWHATAN AND HIS DAUGHTER POCAHONTAS. HOW DID YOU COME TO KNOW THIS AND DOES IT HOLD ANY SPECIAL IMPORTANCE OR INFLUENCE FOR YOU AS YOU EXIST IN THE PRESENT?

A: Yes my lineage is from two different nations Cherokee and Powhatan. The Powhatan kingdom was huge, and was unfortunately one of the first nations to be decimated by white colonization. When I was younger I was told by my family about our ancestry and shown a document that lays out the lineage from Chief Powhatan. I think it had a big influence on me growing up, I had a lot of anger about how the original inhabitants of this land were treated. I was always seeking something else and I never felt at home in this culture. In that way it shaped my life and in turn my art. I am less angry now that I am older, I funnel that energy into living a life as a healer (being an herbalist, teacher and an artist) where some of my ancestors teachings can live on.

Q: I KNOW THE MAINSTREAM/DISNEY STORY THAT MANY PEOPLE KNOW OF POCAHONTAS IS LARGELY FALSE. IS THERE ANYTHING YOU WANT TO SAY OR CORRECT ABOUT THIS?

A: To correct anything white culture has manufactured about indigenous culture would require rewriting many books, including all of the history books. Maybe someday? The peoples history of United States by Howard Zinn is a good start. But, let's just say Disney is good at telling fairy tales.

Q: WHILE WORKING ON THIS PROJECT YOU BECAME A FATHER. WHAT HAS THIS BEEN LIKE FOR YOU?

A: The experience of becoming a father has been a roller coaster of emotions! It's been the most enlivening and terrifying experience of my existence so far. I had so much fear going into it. I had all these ideas about what being a parent meant. I didn't feel like I had a good model to go off of, especially living in a broken culture. When my wife was pregnant a group of my male friends held a ceremony for me. I was able to express all of my fears out loud without being judged. This was a very powerful process and I felt completely supported through this huge change. After that experience I realized that most of the fear I was having was not my own, it was cultural baggage that I had been carrying. I realized that all I need to do is trust my intuition as a parent just as I do in everyday life. Since my daughter has been born I have laughed more than I have in my whole life. The connection with this little being is profound and I am realizing that she is my teacher as much as I am hers.

Q: WILDNESS HAS MADE ITS WAY INTO YOUR ART: I'M WONDERING IF IT HAS DONE THE SAME WITH YOUR PARENTING? IF SO CAN YOU GIVE SOME EXAMPLES?

A: First, I think the word "Wildness" might be taken as "nontraditional", and ideally we are working to change that. I think the idea of "Wild" insinuates that there is a separation between us "the civilized" and "wild", in truth there is no separation only us conceptualizing our separateness from nature. This is the root of why western culture is the way it is.

It's fair to say that our daughter will experience childhood very differently from the norm. I think the best way we can facilitate that growth is to be good role models for her, by respecting her as a human being, and allowing her space to play and feel emotions rather than micromanaging every moment. Most importantly SHOW her how to live in her power as well as being a humble and compassionate person. We can only teach these things if we are living this way ourselves. We are providing the space for her to foster a relationship with nature by being a part of it ourselves.

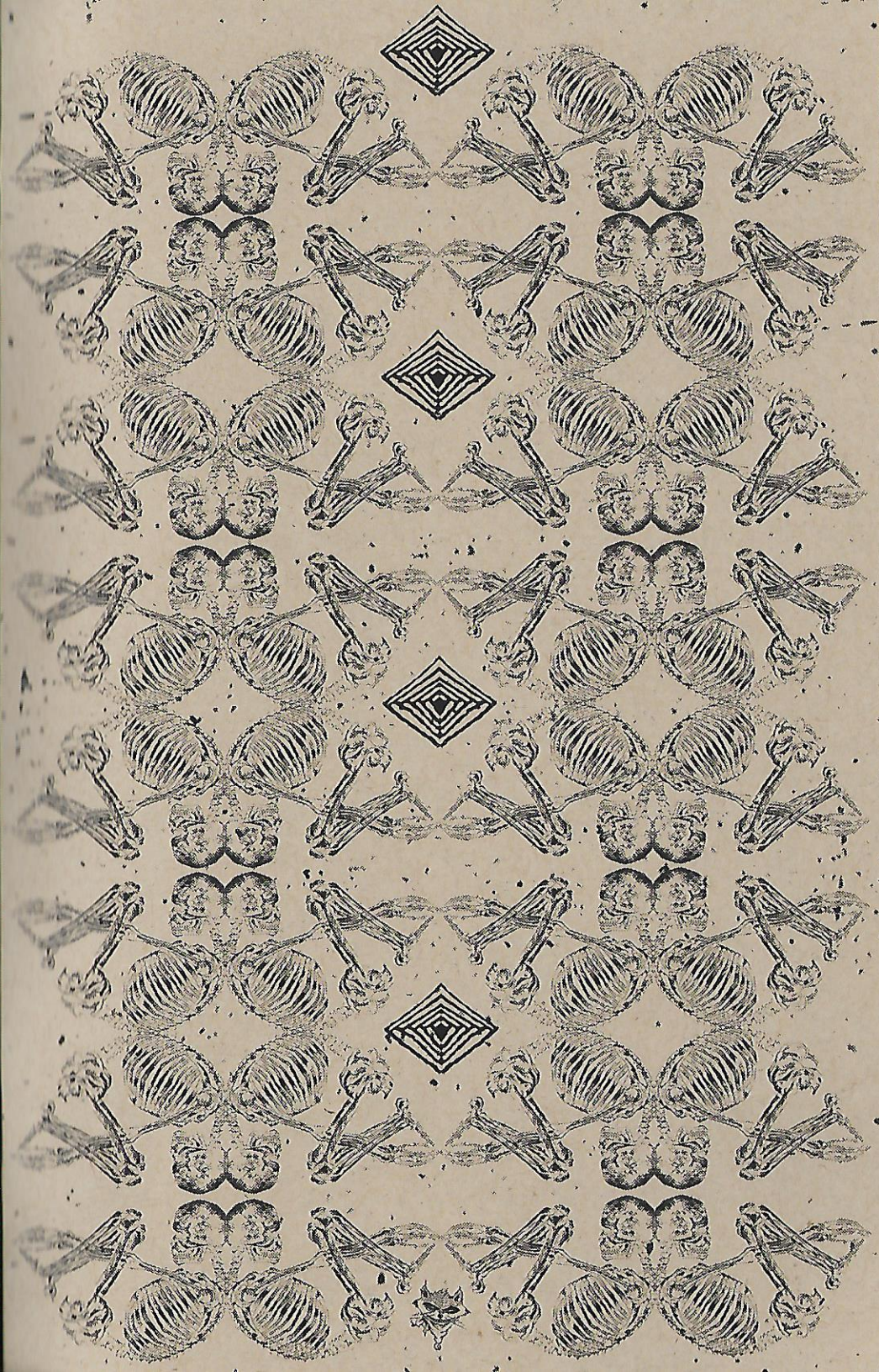
I think the best thing a parent can do sometimes is step back and just watch, kids already know this stuff, they know they are connected and by stepping back you can see how a true relationship can grow.

Q: WHAT DO YOU THINK OF PAT THE BUNNY?

A: I have only met Pat one time at a show he was playing with Ceschi. But I'm sure most people who listen to his music will say they feel like they know him intimately. I had been listening to his music for a while so I was curious to meet him. Like his music he was honest and sincere, which I think these days is a rare. It's not often you meet someone who will actually tell you what they really think in such a self aware way. If you listen to his albums it's almost like you can hear the development of his consciousness unfolding with every new record. I know that sounds cheesy, but it's true. I think his music has a huge effect on people, maybe even more than he even knows... A friend once called him the Punk Prophet, haha.

CHECK OUT WWW.MICHAELCRIGLER.COM TO SEE MORE OF HIS WORK.







DIY BANDITS HQ P.O. Box 101, ANSONIA, CT 06401
WWW.DIYBANDITS.COM